



# Bulletin



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of the Hunt Institute for Botanical Documentation



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R. L. Stuckey
-  19(1) *Huntia*

Our botanical journal collection marching across the gallery while we prepare for a little spring cleaning, 16 December 2021, photograph by Lugene B. Bruno, reproduced by permission of the photographer.

## Spring cleaning at the Institute

After seeing our journal collection marching across the gallery floor, you may be wondering if the COVID isolation finally has driven us mad or just how seriously we take periodically dusting the periodicals. While we truly do miss seeing all of you, have no fear; we are fine and have normal dust tolerance for those who handle history.

Hunt Library, with whom we share the building provided by Rachel and Roy Hunt, wanted to expand the study area for students on the third floor, where we have our Archives, Bibliography Department, staff offices and botanical journal collection. Our Archives space turned out to be the best spot to accommodate the planned renovations. We calculated the linear feet, measured twice and finally decided to move the journals to the fifth floor to make room for our Archives. Librarian Charlotte Tancin and Assistant Librarian Jeannette McDevitt created plans and diagrams for moving the journal collection. The entire staff helped over two weeks in December to move the journals to the gallery and the Strandell Room. Having completed their tour of the building, as the journals were first housed in the basement, they will take up their new residence on the fifth floor in our Library stacks and in the hallway on new shelving that was installed on 4 March.

Then we realized there was a slight wrinkle in our grand relocation plan. We also had been using the top of the shelves in the journal room to store our institutional records and the remaining backstock of our publications. With our switch to online publication and the reduction in storage space in the basement, we have been reducing our

*Above, another view of the journals; middle, title page of *Observations sur la physique*, one of our oldest serial holdings, 16 December 2021, photographs by Lugene B. Bruno, reproduced by permission of the photographer; below, with the gallery filled to capacity our oldest and rarest journals trekked into the Strandell room, 16 December 2021, photograph by Charlotte Tancin, reproduced by permission of the photographer.*





Above, Get those journals moving: This was the third time Director T. D. Jacobsen, Operations Coordinator Matteo Palmerini and I moved journals. It was 14 December in Pittsburgh. The sun wouldn't be up for another three hours. There was no time for coffee, which explains why I didn't think to photographically document this event in Institute history for the *Bulletin* until this morning. With carts loaded Palmerini and Jacobsen headed to the elevator. Palmerini angled them into the tight space. We wedged ourselves in while maintaining proper social distance. After hyperextending ligaments in my ankle while kneeling during our second day of moving, I wasn't placed on injured reserve. Instead we fashioned a rolling bench for kneeling from a furniture dolly, an old book shelf and a pillow. It worked quite well, and we unloaded along one wall and the next, repeating the process until we reached the end of yet another shelf. Right, new bookcases in the hallway on the fifth floor awaiting the shelving of the journals, 7 March 2022. Photographs by T. D. Jacobsen and Scarlett T. Townsend, reproduced by permission of the photographers.



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## Spring cleaning

(continued from page 3)

backstock while retaining some things because it is hard to see everything go. We made some hard decisions about our publications, and you will find more items on the giveaway racks when we can open to the public again. That left our institutional records, consisting of correspondence, business records and project files. The recommendations for business record retention has changed over the years, and many things are handled electronically now. While we follow current practices, we never took the time to apply those retroactively going back to 1961. With our own history we realized we could record the highlights without documenting every detail in triplicate. We reviewed our files, applied our digitization efforts to preserving our own history and have thinned things considerably.

In the process I discovered that I was unintentionally hoarding, too. I used to take the time to prune the files of edits several years after publication, but then I became too focused on producing the next publication to go back to the published ones. Now I have empty file drawers eagerly awaiting manuscripts for future volumes of *Huntia* as well as a schedule for regular file pruning. As a bonus I found some interesting publication artifacts and Institute history items to add to the Web site.

Our Archives is slowly settling into its new space and finding that the reorganized and rehoused collections are more accessible and require less space. Our Library is enjoying having the journals more easily accessible. The building seems to have adjusted to the redistribution of weight. We may have reduced our footprint in the building, but our sustainability has increased since we have found ample room for collection growth. Overall, it has been a very cathartic experience. We highly recommend a little spring cleaning on an institutional level. Now we embark on the summer of organization.

—Scarlett T. Townsend,  
Publication and Marketing Manager





With the journals relocated to the fifth floor, Archives began moving the collections into the new space in January, 26 January–27 April, photographs by Scarlett T. Townsend, reproduced by permission of the photographer. *Row 1, from left*, The 24,000+ individual and group portraits moved into 11 filing cabinets in the corner of our Bibliography Department. Next the biographical files took up residence opposite the portrait collection as Palmerini measures yet again in the ongoing calculations of linear feet needed and shelf space available. Then the 200+ archival collections began to fill the empty shelves where the journals had been. Assistant Archivist Nancy L. Janda moves a collection. *Row 2, from left*, First row of collections moved. Second row moved. Third row in progress. Assistant Director/Archivist J. Dustin Williams, Jacobsen and Janda move another collection. Fourth row in progress. *Row 3, from left*, Fifth row to do. Previously empty journal shelves now repopulated with archival collections. This entire process has shown that our director leads from the front. Here Jacobsen goes through a box of our institutional archives, one of the 57 and counting we've eliminated so far. At least we can have our morning coffee while doing this part.

## Curator of Art Lugene B. Bruno retires

After nearly 26 years at the Hunt Institute, Lugene B. Bruno (assistant curator, 1996–2009; acting curator, 2009–2010; curator, 2010–2022) has retired to focus on her own creative pursuits. Her last day was on 14 January 2022. She is now an adjunct research scholar at the Institute.

Bruno joined the Institute on 19 February 1996 as assistant curator of art and hit the ground running, setting a pace that she would maintain throughout her career at the Institute. Technically, she joined us a bit earlier. While she was working at Concept Art Gallery in Pittsburgh, she prepared the matting for our *8th International Exhibition of Botanical Art & Illustration* and performed the hinging on site before the exhibition opened in November 1995. After the 8th International closed on 29 February 1996, one of Bruno's first tasks was to take down, unframe and pack for return the loans and then prepare the travel exhibition version. Next she unpacked and installed in our somewhat quirky gallery the traveling exhibition, *Japonica Magnifica: Paintings by Raymond Booth*, which previewed on 28 March. Meanwhile she was learning Pagemaker to create invitations, travel exhibition brochures and gallery labels while tackling the collection items that required rehousing or other preservation attention. Soon it was time to unpack and hang the fall exhibition, *Contemporary Botanical Artists: The Shirley Sherwood Collection*, which previewed on 12 September. In October Bruno left with then-Curator of Art James J. White (1941–2011; assistant curator, 1978–1981; curator, 1982–2010; curator emeritus, 2010–2011) for India to document the botanical artworks in the Lalbagh Botanical Garden in Bangalore. White had received a Fulbright grant to spend two months in India cataloguing the 700 watercolors and 300 pencil drawings in the collection. Bruno spent a month photographing the artworks and then returned to the Institute in November to work with Graphics Manager Frank Reynolds to process and color correct the images while White remained in India to continue his research. (White documented his research into Indian botanical art in a series of articles in the 9(2) and 10(2) *Huntia*.) That concluded Bruno's first year with us, and we were fortunate that she decided to stay for many more.

Bruno also went above and beyond when called upon. As White's health suddenly deteriorated, Bruno worked so closely with him that she was one of the first to notice that something was happening. When White took an indefinite leave of absence for medical reasons, Bruno assumed the responsibilities of acting curator in 2009 and then curator in 2010.

Bruno deeply appreciated White's mentorship during the years they worked together. However, he focused mainly on his research and entering the artworks into the Catalogue of the Botanical Art Collection at the Hunt Institute database while handling the day-to-day business of the



Lugene B. Bruno, Hunt Institute Art Department, Pittsburgh, Pennsylvania, 17 February 2014, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

Art Department. He supervised the exhibition program but left the details to Bruno, and he did not involve her in the rest of the functions of the department. As curator she changed the style of the department so that the curator and the assistant curator work more as a team, sharing the responsibilities while developing a better sense of the overall workings of the department. Even though she continued to design the exhibitions and catalogues, she co-curated more of the content with the assistant curator, often providing the opportunity to write or co-write the exhibition text. Remaining available to help if needed, Bruno also turned over the travel exhibition and the majority of the mounting, framing and installation to the assistant curator.

During her career at the Institute, Bruno produced 47 exhibitions and 19 companion exhibition catalogues (8 of which were for our International series). Some of her personal favorites include determining the historical context for our Edward Donovan collection (2008), creating a retrospective for Anne Ophelia Todd Dowden (2002), and creating new contexts among Institute artworks, materials from the Carnegie Museum of Natural History (specimens, models, etc.) and the work of contemporary artists in *Native Pennsylvania* (2012), *Elements* (2015) and *Worlds Within* (2017). To see the full list of exhibitions, go to the Past Exhibitions page on our Web site, begin at the top with the 16th International and scroll, scroll and scroll some more until you reach the 8th International. The individual exhibition pages contain links to the accompanying catalogues.

Bruno has written essays and given talks about botanical art and the collection at conferences. She has provided tours of the exhibitions and made available for view special selections of the Art collection to visiting botanical artists, including attendees of the American Society of Botanical Artists' conferences and students of the Phipps Conservatory and Botanical Gardens Botanical Illustration program. She has actively curated the Art collection, ensuring that all items have been accessioned with the majority of the collection photographed or scanned. With the help of the assistant curator, Bruno did get through those drawers in the print



From left, Lugene B. Bruno, James J. White, Kie Yamaguchi and Pamela Stagg, preview reception for the *9th International Exhibition of Botanical Art & Illustration*, Hunt Institute, Pittsburgh, Pennsylvania, 8 October 1998, photograph by an unknown photographer, HI Archives group portrait no. 799.



From left, Carol O'G Weld and Lugene B. Bruno, preview reception for the *12th International Exhibition of Botanical Art & Illustration*, Hunt Institute, Pittsburgh, Pennsylvania, 27 September 2007, photograph by Bill Weld, reproduced by permission of the photographer, HI Archives portrait no. 1.



From left, Lugene B. Bruno and Jee-Yeon Koo, preview reception for the *12th International Exhibition of Botanical Art & Illustration*, Hunt Institute, Pittsburgh, Pennsylvania, 27 September 2007, photograph by an unknown photographer, HI Archives group portrait no. 1026.



From left, Robin Jess, executive director (2003–2016), American Society of Botanical Artists, and Lugene B. Bruno, preview reception for the *13th International Exhibition of Botanical Art & Illustration*, Hunt Institute, Pittsburgh, Pennsylvania, 23 September 2010, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

room with collection items that required extra attention. Then new collection items requiring attention arrived to take their place in the drawers. Curation is an ongoing task.

Meanwhile, throughout the years, Bruno developed and strengthened ties with botanical artists all over the world. In 2010 the American Society of Botanical Artists presented Bruno with its James White Award for Service to Botanical Art. She is an honorary member of the Allegheny Highlands Botanical Art Society and The Florilegium Society of the Royal Botanic Garden Sydney Inc. and a patron of the Hampton Court Palace Florilegium Society and The Florilegium Society at Sheffield Botanical Gardens. She has greatly enjoyed interacting with the hundreds of International series' artists and considers it a privilege to have witnessed their incredible talent.

Bruno received a B.F.A. from the Louisville School of Art, where she majored in textiles and minored in painting. As mentioned, prior to joining the Institute in 1996, she worked

at Concept Art Gallery in Pittsburgh, where she specialized in archival matting, hinging and framing while assisting in preparing artworks for special exhibitions at local museums, such as the Frick Art Museum and the Andy Warhol Museum. She is a member of the Associated Artists of Pittsburgh and continues to exhibit her own photographs in juried and invitational exhibitions. A former member of the Western Pennsylvania Unit of the Herb Society of America, she maintains her own herb and native plant garden.

Now that Bruno has time to “relax,” we fully expect to see *Bruno & Wargo: A Retrospective Exhibition*, a collaboration with her husband, Peter, showing at a Pittsburgh gallery in the near future. We wish her well and thank her for everything she has done for the Institute and the Art Department over the years.

—Scarlett T. Townsend,  
Publication and Marketing Manager

## Palmerini embarks on next phase

After eight years with us Operations Coordinator Matteo Palmerini left the Institute on 23 March 2022 to take a new position closer to home. He joined us at the end of July 2014 as housekeeper when Bernice Poellnitz retired after 32 years of service. In 2015 Palmerini assumed the additional responsibilities of operations assistant, helping then-Operations Coordinator Gary Boardman manage our facilities. By August 2019 Palmerini was promoted to operations coordinator as Boardman joined our Archives as assistant archivist—digitization. By August 2020 Palmerini began assisting Archives as well by scanning items.

Palmerini is from Capezzano Pianore, a town in the Lucca province of the Tuscany region of Italy. He met his wife, Jenna, while she was studying abroad in Rome, and they married in 2012 in Italy. When Jenna wanted to return to the United States for better work opportunities, Matteo did not hesitate, already displaying the decisive decision making by which we know him well. He said goodbye to his parents, siblings and all that was familiar, and he flew across an ocean to a new land, arriving on 22 February 2013. Before joining us at the Institute, he worked part-time at the University of Pittsburgh. He embraced his adopted country, becoming a citizen in 2019. In 2020 with the birth of his son, Matteo eagerly took on his favorite role, that of father.

Palmerini approached his job at the Institute with the enthusiasm and the work ethic characteristic of first-generation immigrants. Here in Pittsburgh we know that spirit well. Our entire city is built on it. The Institute thrived on it. In fact “keeping Matteo busy” was a common quest for our director since Palmerini would quickly grasp, rapidly master and then further streamline a task for even greater



Matteo Palmerini, Hunt Institute reading room, Pittsburgh, Pennsylvania, 15 August 2014, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

effectiveness. That’s how he got apprenticed to Archives in August 2020. In the seven months since, while doing his other tasks, he also digitized 182,179 items for Archives. He was instrumental in the relocation of our Archives and journal collections. Without him, we would not have been able to move the journals, the collection boxes and the furniture.

We wish him well in this next phase of his life and are so proud to have been part of this phase. We will miss him greatly.

—Scarlett T. Townsend,  
Publication and Marketing Manager

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## Institute open to researchers by appointment

Since Carnegie Mellon University has lifted some of the restrictions on visitors, we are pleased to be able to welcome onsite researchers back to the Institute by appointment. Please contact us to make an appointment. However, we do remain closed to the general public as there will be no spring exhibition nor onsite tours. We appreciate your patience and hope to be able to welcome you to the botanical tranquility of our walnut-walled lobby in the fall.

—Scarlett T. Townsend,  
Publication and Marketing Manager

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of the Hunt Institute for Botanical Documentation

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## Williams promoted to assistant director

We are pleased to announce that Digital Assets Administrator/Archivist J. Dustin Williams has been promoted to assistant director/archivist effective 13 January 2022. Williams joined the Hunt Institute in 2013 as our new archivist, coming to us from the University Archives here at Carnegie Mellon. Williams has an M.L.I.S. with a focus on archives, preservation & records management from the School of Information Sciences at the University of Pittsburgh and B.A.'s in English and computer science from Indiana University of Pennsylvania. Utilizing his computer knowledge and skills, he commenced digitizing our Archives collection and making it accessible online. To date 403,000 pages and 160 collections have been digitized with numerous collection finding aids placed online. Seeing his success, we quickly tapped into his knowledge to expand the digitization efforts in our other departments as well as to upgrade our database offerings. By 2017 he was promoted to digital assets administrator/archivist to better reflect these increasing responsibilities. Since he arrived at the Institute, Williams has demonstrated exceptional leadership. He established a



J. Dustin Williams, Hunt Institute former location of Archives, Pittsburgh, Pennsylvania, 17 February 2014, photograph by Frank A. Reynolds, reproduced by permission of the photographer.

server to maintain our numerous Drupal databases enabling the staff to work from home during the early dark days of the pandemic. The Institute was able to maintain productivity thanks to his leadership and foresight.

—Scarlett T. Townsend,  
Publication and Marketing Manager

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## Roy named interim curator

The Institute is pleased to announce that Carrie Roy has been named interim curator of art. Roy joined us in 2013 as a curatorial assistant and then was promoted in 2014 to assistant curator of art.

—Scarlett T. Townsend,  
Publication and Marketing Manager

Right, Carrie Roy, Hunt Institute gallery, Pittsburgh, Pennsylvania, 19 February 2014, photograph by Frank A. Reynolds, reproduced by permission of the photographer.



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## 19(1) *Huntia* published

In this issue Ivan Hoste sets the stage with François Crépin's impassioned plea for the rights of the original author of a species and then takes us to the 1867 International Botanical Congress in Paris where phytographers and systematists face off over author citations. Michael Calonje, Alan W. Meerow and Javier Francisco-Ortega document the magnificent cycads David Fairchild encountered during his travels and establish their current status. R. B. Williams explores the publishing history of William Allport Leighton's *A Flora of Shropshire*, dating the parts and consolidated volume, adding

a bibliographical description and giving a scientific appraisal. Visit our Web site to download the PDFs.

The 19(2) *Huntia* awaits editing with publication anticipated later this year. If you're ready to take us on a new adventure in the pages of our journal of botanical history, check out the topics and submission guidelines available on the *Huntia* page on our Web site.

—Scarlett T. Townsend,  
Publication and Marketing Manager

## In Memoriam

# Ronald Lewis Stuckey (1938–2022)

We were saddened to learn of the passing of our longtime friend and benefactor, Ohio botanist and botanical historian Ron Stuckey, who died in January at age 84. According to an obituary written by his colleague and friend Ronald Pilatowski (the source of much of this information), Ronald Lewis Stuckey was born on 9 January 1938 in Bucyrus, Ohio, and passed away on 11 January 2022 at The Sanctuary at Tuttle Crossing in Dublin, Ohio. He grew up on the Stuckey family farm and was laid to rest not far from it.

As a boy Stuckey was drawn to nature, writing and music, interests that would continue throughout his life. He majored in biology at Heidelberg College and assisted in teaching botany and zoology there in his senior year, graduating *cum laude* in 1960. His postgraduate degrees in botany came from the University of Michigan, where he received an M.A. in 1962 and a Ph.D. in 1965. In 1963 he began working on *Rorippa Scopoli* (marsh cress) and traveled extensively through the western United States. While at Michigan he taught courses in garden botany, general botany and plant taxonomy. In 1965 he was hired as an assistant professor of botany at Ohio State University, where he remained for the rest of his professional career. He taught classes on general botany, field botany, spring flora and aquatic plants and was curator of the Ohio State University Herbarium (OS, 1967–1976). He also taught at Stone Laboratory on Lake Erie during the summers (1966–1991) and served in various administrative positions there. His research focused on aquatic and wetland plants and on the history of botany. He is credited with discovering a new plant, a rush, growing on wet, sandy beaches and abandoned limestone quarries around western Lake Erie. It was named *Juncus × stuckeyi* (Stuckey's rush) by one of his students, Mark Reinking.

When he retired in 1991, Stuckey was appointed emeritus professor of botany at Ohio State University, and he wrote and researched for another 15 years until illness forced him to discontinue that work. Over his career he published 12 books and more than 200 research papers. In 2003 he received the Ohioana Book Award for his book, *Lost Stories: Yesterday and Today at Put-In-Bay* (Columbus, The author, 2002). He was inducted into the Ohio Department of Natural Resources Hall of Fame in 2010, and a room at the Ohio State University Herbarium was dedicated in his honor in June 2019. In his last years he also returned to his love of bluegrass music, attending shows and outdoor festivals, taking photographs and making recordings, many of them later given to the International Bluegrass Museum in Owensboro, Kentucky.



Ronald Lewis Stuckey (1938–2022), with new materials for his Archives collection no. 331, Hunt Institute former location of Archives, Pittsburgh, Pennsylvania, 15 March 2006, photograph by an unknown photographer, HI Archives portrait no. 53.

I first met Ron Stuckey in 1992 when the Council on Botanical and Horticultural Libraries met in Columbus, Ohio. He already knew our archivist at the time, Anita Karg (1923–2011). In 1999 he visited Hunt Institute, bringing 14 boxes of books and archival materials. The next year Angela Todd (archivist, 2000–2013) and I attended the book signing in Columbus for his and William R. Burk's *Emanuel D. Rudolph's Studies in the History of North American Botany: With an Appendix, Relationships between Science and Religion* (Fort Worth, Botanical Research Institute of Texas, 2000). On that trip we also spent a day going through materials that Stuckey wanted to give to Hunt Institute, and we packed some chosen items to bring back with us. He visited Hunt Institute a number of times over the years, bringing more items from his collection and offering tips on their organization and curation. In 2003 he initiated the Ronald L. Stuckey Endowment for the Preservation of Botanical History at the Hunt Institute for Botanical Documentation to help us to acquire and preserve photographs, biographical sketches and obituaries of botanists, as well as books on botanical history and bibliography.

We are grateful for having known Ron Stuckey, for his longtime friendship and for his support of Hunt Institute and our collections, work and mission. He was a good friend, and we will miss him.

—Charlotte Tancin, Librarian